

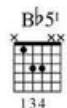
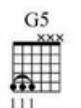
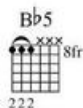
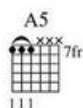


AVENGED SEVENFOLD

HAIL to the KING

Shepherd of Fire	- 2
Hail to the King	- 15
Doing Time	- 27
This Means War	- 39
Requiem	- 48
Crimson Day	- 56
Heretic	- 66
Coming Home	- 72
Planets	- 97

Drop D tuning:
(low to high) D-A-D-G-B-E



Intro

Free time

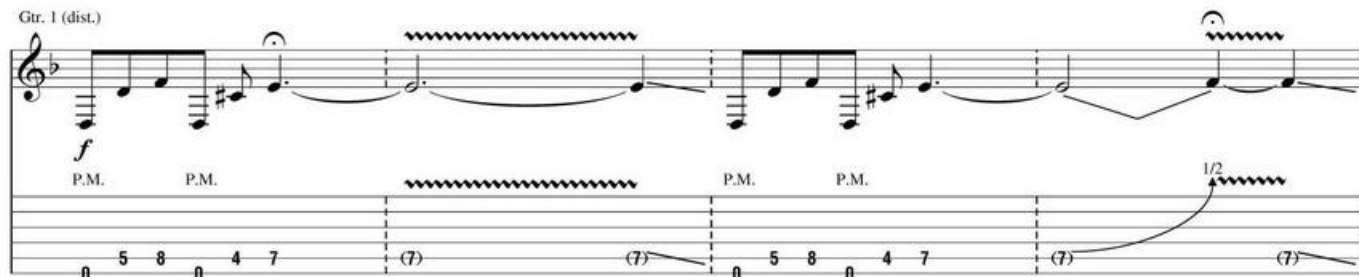
D5

(Rain, church bell & bass)

18 sec.



Gtr. 1 (dist.)



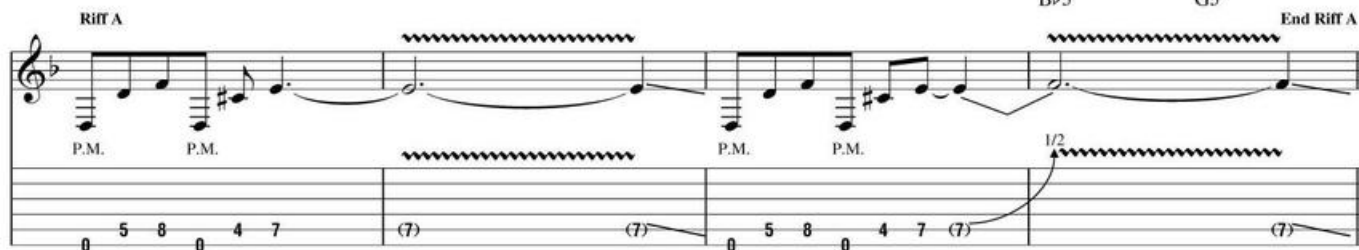
Moderately fast $\text{♩} = 128$

Riff A

Bb5

G5

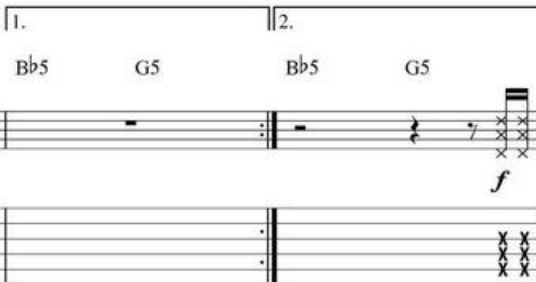
End Riff A



Gtr. 3
(dist.)

Gtr. 1: w/ Riff A

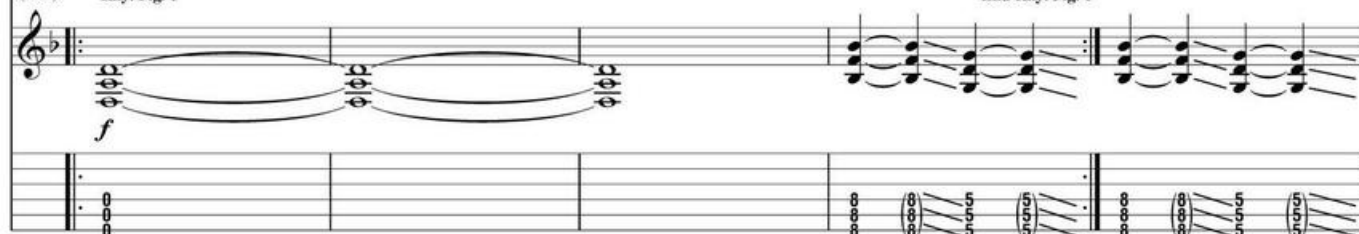
D5



Gtr. 2
(dist.)

Rhy. Fig. 1

End Rhy. Fig. 1



Gtr. 2: w/ Rhy. Fig. 1

D5

Bb5

G5

Gtr. 3

First system of musical notation for Gtr. 3. The staff shows a treble clef with a key signature of one flat. The first three measures contain sustained chords (D5, Bb5, G5) indicated by horizontal lines. The fourth measure contains a melodic line with a dotted quarter note and an eighth rest, followed by a quarter note. A dashed line with an arrow indicates a pitch bend from the 5th fret to the 1/2 fret. The bottom staff shows fret numbers: 7, 7, 5 in the first measure, and 5 in the fourth measure. The text "Pitch: B" is written below the fourth measure.

Gtr. 1

Second system of musical notation for Gtr. 1. The staff shows a treble clef with a key signature of one flat. The first three measures contain a rhythmic figure (P.M.) with a wavy line above it. The fourth measure contains a melodic line with a dotted quarter note and an eighth rest, followed by a quarter note. A dashed line with an arrow indicates a pitch bend from the 7th fret to the 1/2 fret. The bottom staff shows fret numbers: 0, 5, 8, 0, 4, 7 in the first measure, and 0, 5, 8, 0, 4, 7, (7) in the fourth measure.

D5

Gtrs. 2 & 3

Gtr. 1 tacet

Bb5

G5

D5

Third system of musical notation for Gtrs. 2 & 3. The staff shows a treble clef with a key signature of one flat. The first three measures contain sustained chords (D5, Bb5, G5) indicated by horizontal lines. The fourth measure contains a melodic line with a dotted quarter note and an eighth rest, followed by a quarter note. A dashed line with an arrow indicates a pitch bend from the 5th fret to the 1/2 fret. The bottom staff shows fret numbers: 0, 0, 0 in the first measure, and 0, 0, 0, 0, 0, 0, 0, 0 in the fourth measure.

Gtr. 1

Fourth system of musical notation for Gtr. 1. The staff shows a treble clef with a key signature of one flat. The first three measures contain a rhythmic figure (P.M.) with a wavy line above it. The fourth measure contains a melodic line with a dotted quarter note and an eighth rest, followed by a quarter note. A dashed line with an arrow indicates a pitch bend from the 7th fret to the 1/2 fret. The bottom staff shows fret numbers: 0, 5, 8, 0, 4, 7 in the first measure, and 0, 5, 8, 0, 4, 7 in the fourth measure.

Gtrs. 2 & 3

Bb5

G5

D5

Fifth system of musical notation for Gtrs. 2 & 3. The staff shows a treble clef with a key signature of one flat. The first three measures contain a rhythmic figure (P.M.) with a wavy line above it. The fourth measure contains a melodic line with a dotted quarter note and an eighth rest, followed by a quarter note. A dashed line with an arrow indicates a pitch bend from the 7th fret to the 1/2 fret. The bottom staff shows fret numbers: 0, 5, 8, 0, 4, 7 in the first measure, and 0, 5, 8, 0, 4, 7 in the fourth measure.

Verse
D5

1. Let's take a mo - ment and break the ice
2. Well, I can prom - ise you par - a - dise,

P.M.

P.M.

Bb5

G5

D5

so my in - ten - tions on are known.
no need to serve on your knees.

P.M.

See, I have pit - y in the watch dark - ing est you suf - fer.
And when you're lost in the dark - ing est of hours,

P.M.

P.M.

Bb5

G5

A5

I know the feel - ing of and be tell - ing damned a lone.
take the a mo - ment and tell me who you see.

P.M.

Bb5 G5 A5 D5 E5 F5 C5 Bb5

I got a sto-ry book of my own. _____
 Won't tell _____ you who not to be. _____

Don't _____ you see, I _____ am your pride? _
 Now _____ you know I _____ am your pride. _

Gtr. 1

P.M. P.M.

Gtrs. 2 & 3

P.M. ----- P.M. P.M. P.M. P.M. ----- P.M. --

Chorus

3rd time, Gtr. 1 tacet

Gtr. 1 tacet

Bb5 C5 D5 Bb5

A-gent of wealth, _ bear-er of needs. _ I am your war, _

Spoken: (And you know it's right.)

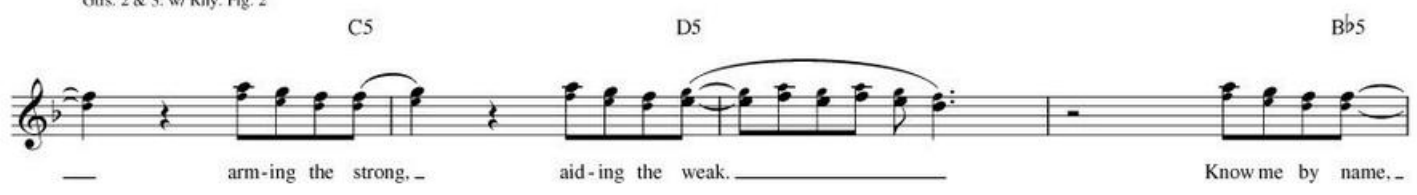
Rhy. Fig. 2

End Rhy. Fig. 2

P.M. - P.M. P.M.

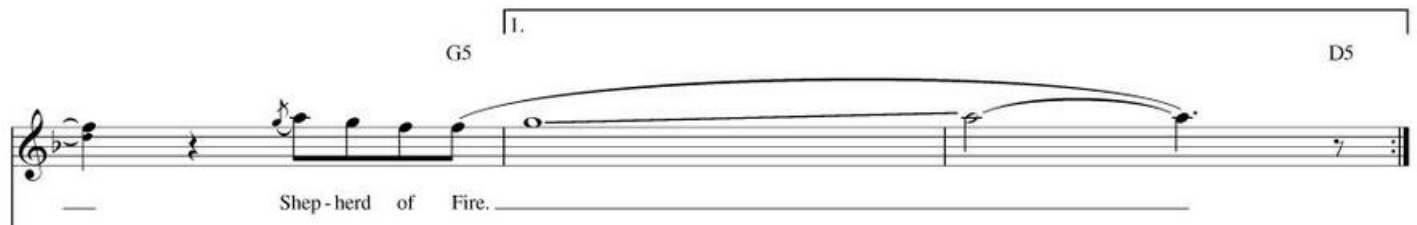
Gtrs. 2 & 3: w/ Rhy. Fig. 2

C5 D5 Bb5



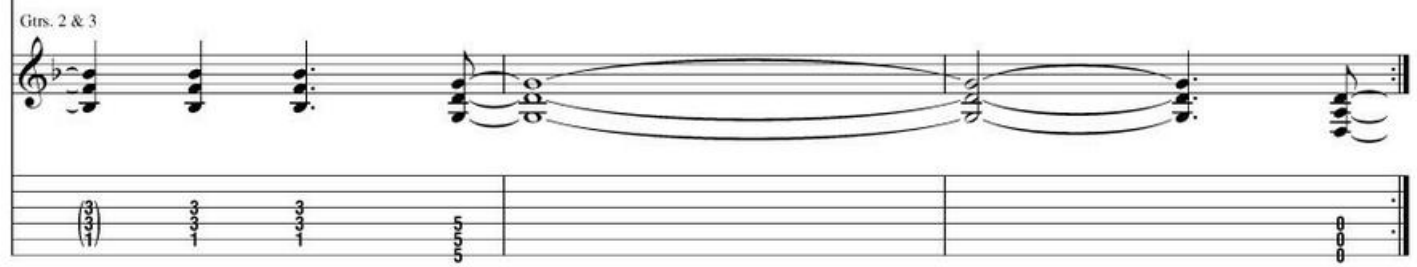
arm-ing the strong, aid-ing the weak. Know me by name, _

1. G5 D5

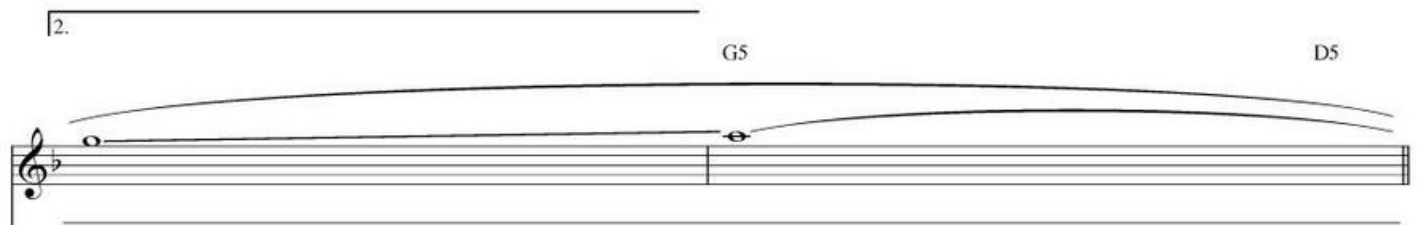


Shep-herd of Fire. _

Gtrs. 2 & 3



2. G5 D5

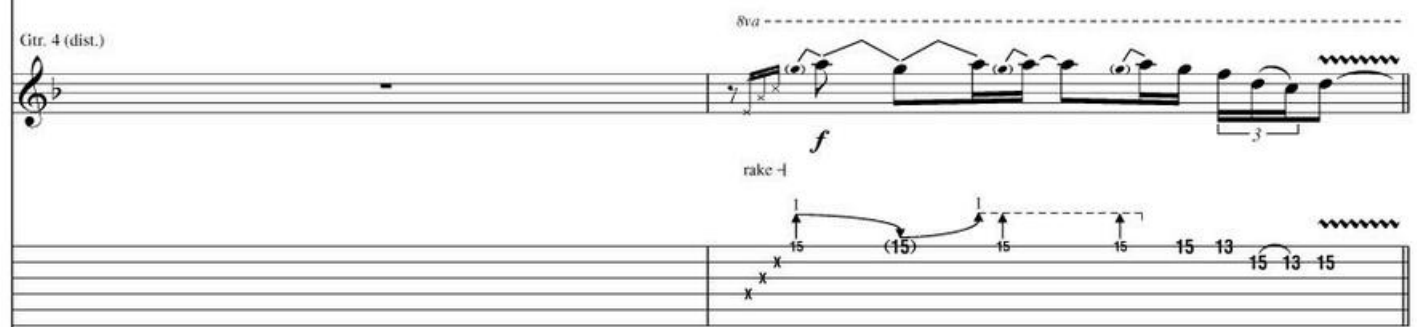


Gtr. 4 (dist.)

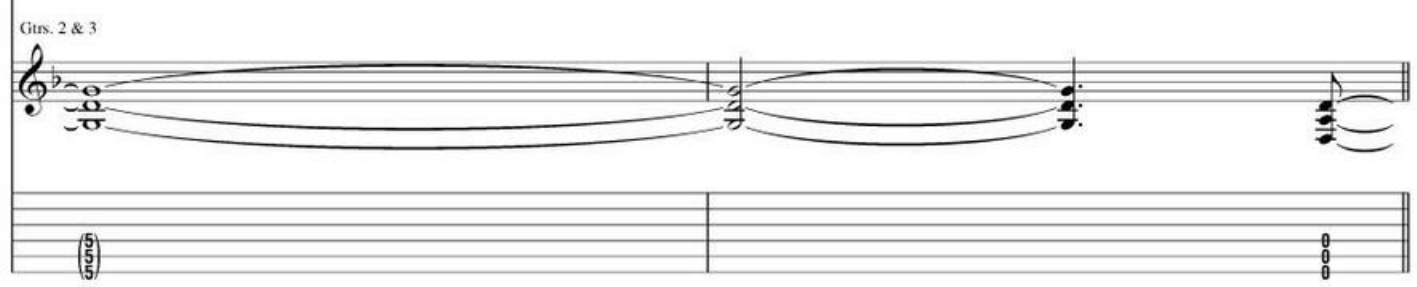
8va

f

rake -



Gtrs. 2 & 3



Guitar Solo

D5

Bb5

G5

D5

8va -

6 V--- V--- V--- V--- V--- V---

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 times)

Bb5

G5

D5

8va -

Gtr. 4

Bb5

G5

D5

8va -

Bb5

Gtr. 4 *loco*

12 8 10 10 12 10 10 14 13 10 10 10 12 10 10 15 13 10 11 13

Gtrs. 2 & 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G5

A5

8va

10 13 13 10 10 13 13 10 15 10 10 14 10 10 13 15 15 13 10 13 16 13 13 10 13 10 13 10 14

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bb5

G5

A5

8va

(14) (14) 6 9 10 12 9 10 12 9 10 12 (12) 10 13 (13) 12 17

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtrs. 5 & 6 tacet

Bb5

14 15 (15) 10 (10) 14 (14) 8 8 10 10 (10) 2 3 5 5 $\frac{1}{2}$

G5

Gtr. 4

(5) (5) 3 6 8 10 6 8 10 12 13 (13) 10 13 10 13 15

Gtrs. 2 & 3

P.M.

D5

8va -

W/ bar

(15)

3/4

-1 1/2 -3 1/2 -5

P.M.

Bridge

Gtr. 1: w/ Riff A (1st 2 meas., 4 times)
Gtrs. 2 & 3 tacet

D5

B \flat 5

G5

Spoken: Disciple of the cross and champion in suffering, immerse yourself into the kingdom of redemption.

D5

B \flat 5

G5

Pardon your mind through the chains of the divine. Make way the Shepherd of Fire.

*A5

B \flat 5

G5

A5

B \flat 5

G5

Gtr. 2

(cont. in notation)

Through the ages of time, I've been known for my hate.

Gtr. 1

P.M.

P.M.

P.M.

P.M.

(7)

(7)

A5

Bb5

G5

A5

D.S. al Coda

Bb5¹

Gtr. 3

(cont. in notation)

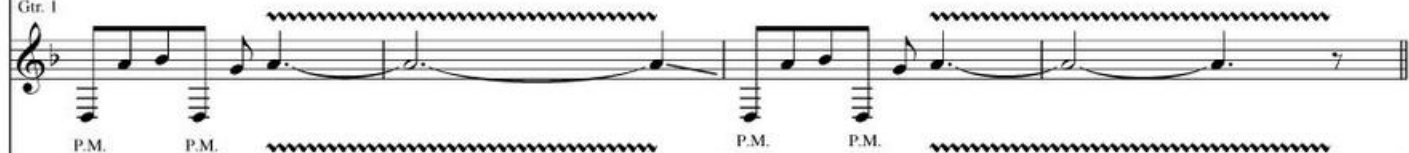


But I'm a deal-er of sim - ple choic - es.

For me it's nev - er too late. _

I _ am your pride, _

Gtr. 1

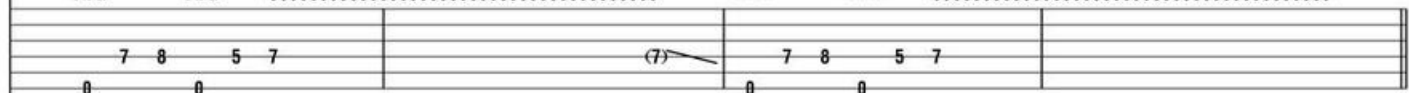


P.M.

P.M.

P.M.

P.M.



Gtr. 2



P.M. -----



Coda

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 2 meas.)

Bb5

C5

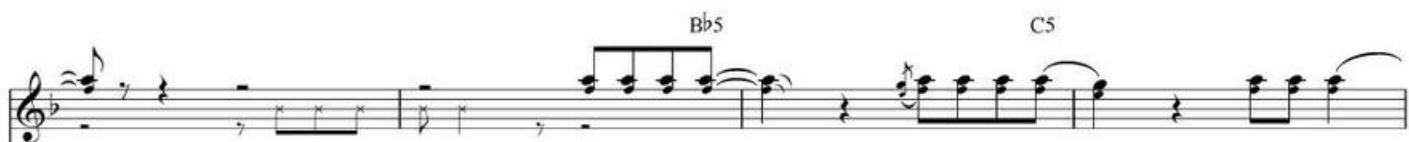
D5



I am your wrath, _

I am your guilt, _

I am your lust, _



Spoken: (And you know it's right.)

I am your law, _

I am your scar, _

I am your _

Gtr. 4



let ring -----

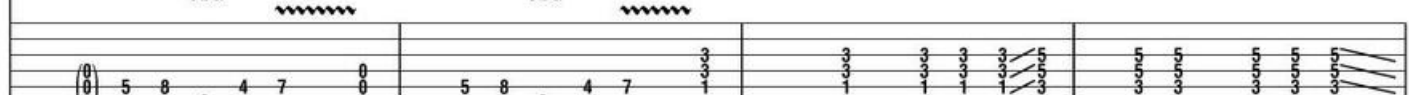


Gtrs. 2 & 3



P.M.

P.M.



D5

Bb5

G5

— trust. Know me by name, — Shep-herd of Fire. —

8va *loco*

P.H.

P.M. P.M. P.M. P.M. P.M.

0 5 8 0 4 7 0 0 5 8 0 4 7 0 1 1 1 1 0 0

Gtr. 4 tacet

Gtr. 1

mf

*Vol. swell

5 (5)

Gtrs. 2 & 3

(5)

Outro

Play 4 times & fade

Gtrs. 1, 2 & 3 tacet

D5

Bb5

G5

D5

Bb5

G5

3

Drop D tuning, down 1/2 step;
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately $\text{♩} = 118$

*Em

Riff A

Gtr. 1 (dist.)

mf

T
A
B

*Chord symbols reflect implied harmony.

End Riff A

Gtr. 1: w/ Riff A (4 times)

Gtr. 2 (dist.)

E5 F#5 G5 N.C.

E5 F#5 G5 N.C.

mf

E5 F#5 G5 N.C.

E5 F#5 G5 N.C.

E5 F#5 G5 N.C. E5 F#5 G5 N.C. End Rhy. Fig. 1

*Gtrs. 2 & 3 Rhy. Fig. 1

*Gtr. 3 (dist.), played *mf*:

E5 F#5 G5 N.C. E5 F#5 G5 D5 End Rhy. Fig. 2

Rhy. Fig. 2

Gtr. 1 E5 G5 D5 E5 G5 D5 E5

Gtrs. 2 & 3

G5 D5

Verse

E5

G5

D5

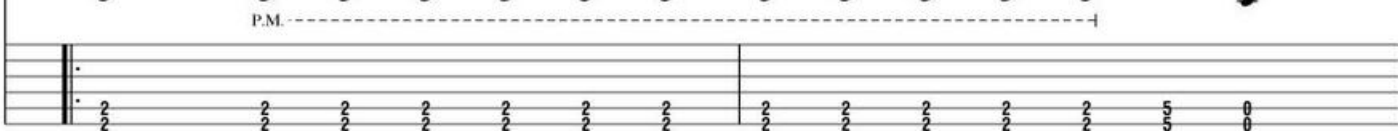


1. Watch your tongue or have it cut from your head. _____
 2. Blood is spilt while hold - in' keys to the throne. _____

Riff B



Rhy. Fig. 3

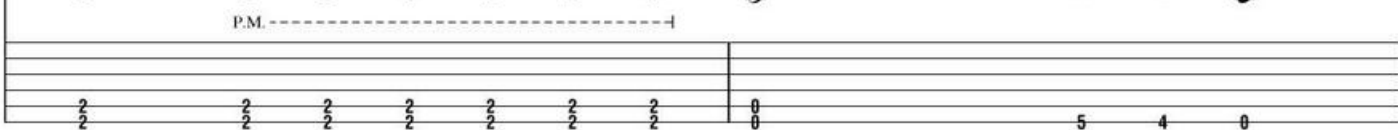
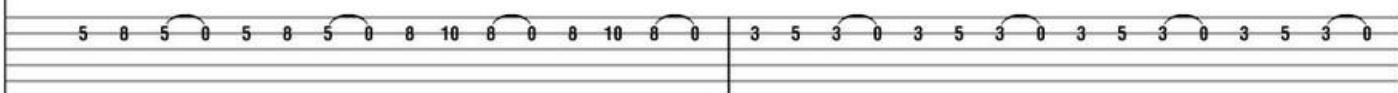


E5

D5



Save your life by keep - in' whis - pers un - said. _____
 Born a - gain, but it's too late to a - tone. _____



Gtr. 1: w/ Riff B

Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5

G5

D5

E5

D5



Chil-dren roam the streets, now or-phans of war. _____
 No mer-cy from the edge of the blade. _____

Bod-ies hang - in' in the streets to a - dore. _____
 Dare es-cape and learn the price to be paid. _____

A5 C5 A5 C5 G5

Roy - al flames will carve a path in cha - os, _____
Let the wat - er flow with shades of red, _____ now. _____

Riff C End Riff C

Gtr. 1

10 13 10 0 10 13 10 0 10 13 10 0 8 10 8 0 10 13 10 0 10 13 10 0 10 13 10 0 8 10 8 0

Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 2 & 3

2 0 2 0 0 5 2 0 2 0 0 5 5

Gtr. 1: w/ Riff C
Gtrs. 2 & 3: w/ Rhy. Fig. 4

A5 C5 A5 C5 G5

bring - ing day - light _____ to the night. }
Ar - rows black light out _____ all the light. }

*w/ echo set for dotted quarter-note regeneration w/ 2 repeats.

B5 D5 B5 D5 A5

Death is rid - in' in - to town with ar - mor. _____

Riff D End Riff D

Gtr. 1

12 15 12 0 12 15 12 0 12 15 12 0 10 12 10 0 12 15 12 0 12 15 12 0 12 15 12 0 10 12 10 0

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 2 & 3

4 2 4 2 4 2 7 5 (7) 4 2 4 2 4 2 7 5 7

Gtr. 1: w/ Riff D
Gtrs. 2 & 3: w/ Rhy. Fig. 5

B5 D5 B5 D5 A5

They've come to {take all} {grant you} your rights. Hail to the

Chorus

E5 D5 E5 D5

king, hail to the

Gtr. 4 (dist.) Riff F

f

12 12 10 12 10 (10) (10)

Gtr. 5 (dist.) Riff F1

f

8 9 7 8 7 (7) (7)

Gtr. 1 Riff E

End Riff E

5 8 5 0 5 8 5 0 5 8 5 0 7 10 7 0 7 10 7 0 7 10 7 0 7 10 7 0

Gtrs. 2 & 3 Rhy. Fig. 6

2 2 2 0 2 0 5 4 0

Gr. 1: w/ Riff E (3 times)

C5

D5

one. Kneel to the

End Riff C

Gtr. 4

12 12 10 12 10 (10) 7

End Riff C1

Gtr. 5

8 9 7 8 7 (7) 3

Gtrs. 2 & 3

End Rhy. Fig. 6

5 5 5 0 5 5 5 4 0

Gtrs. 2 & 3: w/ Rhy. Fig. 6
Gtrs. 4 & 5: w/ Riffs F & F1

E5 D5 E5 D5

C5

D5

crown, stand in the sun. Hail to the

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 2

E5 F#5 G5 N.C.

king. (Hail! Hail! Hail!)

Gtr. 1

5 0 0 7 0 0 6 0 0 7 0 0 7 0 4 0 5 0 0 7 0 0 6 0 0 7 0 0 7 0 4 0

E5 F#5 G5 D5

Whispered: The king. _____

5 0 0 7 0 0 6 0 0 7 0 0 7 0 0 0 | 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 0 .

Guitar Solo
Gtr. 1 tacet

E5 D5 B5

Gtr. 6 (dist.)

f

5 8 5 0 5 8 5 0 5 8 5 0 5 8 5 0 | 7 10 7 0 7 10 7 0 4 7 4 0 4 7 4 0

Gtrs. 2 & 3

2 2 2 2 | 0 0 4 2 4 2 4 2

E5 D5 B5

5 8 5 0 5 8 5 0 5 8 5 0 5 8 5 0 | 7 10 7 0 7 10 7 0 4 7 4 0 4 7 4 0

2 2 2 2 | 0 0 0 4 2 4 2

E5

A5

D/F#

First system of guitar notation. The top staff shows a melodic line in E5, A5, and D/F# chords. The bottom staff shows the corresponding fret numbers: 5 8 5 0 5 8 5 0 5 8 5 0 | 10 13 10 0 10 13 10 0 7 10 7 0 7 10 7 0.

Second system of guitar notation. The top staff shows a melodic line. The bottom staff shows the corresponding fret numbers: 2 2 2 2 (2/2) 7 7 5 5.

G5

F#5

B5

E5

Third system of guitar notation. The top staff shows a melodic line. The bottom staff shows the corresponding fret numbers: 8 12 8 0 8 12 8 0 7 11 7 0 7 11 7 0 | 7 (7) (7) | 4 3 4 5.

Fourth system of guitar notation. The top staff shows a melodic line. The bottom staff shows the corresponding fret numbers: 5 5 4 4 | 4 2 | 2 2 2 2 2 2 2 2. The text "Rhy. Fig. 7" and "P.M." are present.

B5

A5

E5

Fifth system of guitar notation. The top staff shows a melodic line. The bottom staff shows the corresponding fret numbers: 4 5 7 13 12 | 10 12 13 10 12 13 | 11 11 11 11 11 (11). The text "1/2 hold bend" is present.

Sixth system of guitar notation. The top staff shows a melodic line. The bottom staff shows the corresponding fret numbers: 4 2 4 2 4 2 4 2 | 2 0 2 0 2 0 2 0 | 2 2 2 2 2 2 2 2. The text "P.M." is present.

B/D#

F#5

B5

Gtr. 6

V V

w/ bar w/ bar -----

*T.H.

+1 hold bend

-2 1/2

*Touch Harmonic: lightly touch ringing string.

Gtrs. 2 & 3

Interlude

Gtr. 1: w/ Riff A

E5

There's a

w/ bar -----

slack

Bridge

Gtr. 1: w/ Riff A (1 1/2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 6 tacet

E5 F#5 G5 N.C. E5 F#5 G5 N.C.

taste of fear (Hail! Hail! when the henchmen call. Hail!)

E5 F#5 G5 N.C.

Hail! I - ron fist to tame the land. Hail! I - ron Hail!)

E5 F#5 G5 D5

fist to claim it all. Hail to the

Gtr. 1

Gtrs. 2 & 3

P.M. -----

Chorus

Gtr. 1: w/ Riff E (8 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 6 (4 times)
Gtrs. 4 & 5: w/ Riffs F & F1 (4 times)

E5 D5 E5 D5 C5 D5 E5 D5 E5 D5 E5 D5

king, hail to the one. Kneel to the crown,

1. C5 D5 2. C5 D5

stand in the sun. Hail to the sun. Hail to the

Outro

E5 F#5 G5 N.C.

king. (Hail! Hail! Hail!)

Gtr. 1

king. (Hail! Hail! Hail!)

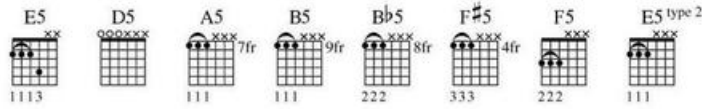
Gtrs. 2 & 3

king. (Hail! Hail! Hail!)

E5 F#5 G5 D5

king. (Hail! Hail! Hail!)

king. (Hail! Hail! Hail!)



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Fast ♩ = 160

N.C.

Gtr. 1 (dist.) Riff A

Gtr. 1: w/ Riff A (3 1/2 times)

E5

End Riff A

Gtrs. 2 & 3 (dist.)

f

D5

A5

E5

(Gtr. 2, cont. in slashes)

*E5 Rhy. Fig. 1 D5

Gtr. 2

Whoa.

Gtr. 3

P.M.

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

A5 (cont. in notation)

P.M.

B5 Bb5 A5 G5 E5 D5 E5 G5 E5 G5 E5 D5 E5

(Ah!)

Gtr. 4 (dist.)

f

Gtrs. 2 & 3

End Rhy. Fig. 1 Rhy. Fig. 2

G5 E5 G5 E5 D5 E5 G5 E5 G5 E5 D5 Bb5 A5 G5 A5 G5 D5 E5

The first system of music features a treble clef staff with a melodic line. The melody begins with a half note G5, followed by a quarter note E5, and then a series of eighth notes: G5, E5, D5, E5, G5, E5, D5, Bb5, A5, G5, A5, G5, D5, E5. A long slur covers the entire melodic line. Below the staff is a guitar fretboard diagram. The first five frets are marked with upward arrows and the number 7, indicating a barre. The next two frets are marked with upward arrows and the number 9, with a slur and the number 1 1/2 above them. The remaining frets are marked with upward arrows and the number 9.

End Rhy. Fig. 2

The second system of music features a treble clef staff with a melodic line. The melody begins with a half note G5, followed by a quarter note E5, and then a series of eighth notes: G5, E5, D5, E5, G5, E5, D5, Bb5, A5, G5, A5, G5, D5, E5. A long slur covers the entire melodic line. Below the staff is a guitar fretboard diagram. The first five frets are marked with upward arrows and the number 7, indicating a barre. The next two frets are marked with upward arrows and the number 9, with a slur and the number 1 1/2 above them. The remaining frets are marked with upward arrows and the number 9.

G5 E5 G5 E5 D5 E5 G5 E5 G5 E5 D5 E5 G5 E5 G5 E5 D5 Bb5

The third system of music features a treble clef staff with a melodic line. The melody begins with a half note G5, followed by a quarter note E5, and then a series of eighth notes: G5, E5, D5, E5, G5, E5, D5, Bb5, A5, G5, A5, G5, D5, E5. A long slur covers the entire melodic line. Below the staff is a guitar fretboard diagram. The first five frets are marked with upward arrows and the number 7, indicating a barre. The next two frets are marked with upward arrows and the number 9, with a slur and the number 1 1/2 above them. The remaining frets are marked with upward arrows and the number 9.

The fourth system of music features a treble clef staff with a melodic line. The melody begins with a half note G5, followed by a quarter note E5, and then a series of eighth notes: G5, E5, D5, E5, G5, E5, D5, Bb5, A5, G5, A5, G5, D5, E5. A long slur covers the entire melodic line. Below the staff is a guitar fretboard diagram. The first five frets are marked with upward arrows and the number 7, indicating a barre. The next two frets are marked with upward arrows and the number 9, with a slur and the number 1 1/2 above them. The remaining frets are marked with upward arrows and the number 9.

Verse

A5 G5 A5 G5 D5 E5

E♭5 D5 E5

1. I main - tain an ad - dic - tion,

P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 4 tacet

E♭5 D5 E5

been known to take it too high.
don't you look at me wrong.

E♭5 D5 E5

E♭5 D5 F♯5

load - ed hair trig - ger and a one - way tick - et to fly.
in - to the gut - ter, got - ta fix what don't be - long.

Gtrs. 2 & 3

P.M.

When there's no the writ - ing on the wall, _____ }
 I see the writ - ing on the wall, _____ }

G5

Chorus

I see the life - less dev - ils start to crawl, _

B5 A5 B5 D5 B5 A5 G5

Rhy. Fig. 4

and I don't need no les - sons. _

A5 B5 F5 D5

P.M. -----

Af - ter all, _____ ev - 'ry - bod - y's do - in' their time. _

B5 F5 D5 G5 A5

End Rhy. Fig. 4

P.M. -----

1.

B5 F5 D5 F5 B5 Verse E5

2. Caught your eye in the cor -

P.M.

2.

Eb5 D5 E5 Bridge G5 F#5

ner, Oo, that's just the price to play — so

(Ah.)

P.M.

B5 A5 G5

tell me what — ya like. Got - ta hand on the

Gtr. 4

8va

P.H.

Gtrs. 2 & 3

F#5 B5

ker - o - sene match to - night. _____

loco

(cont. in slashes)

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 2

E5 G5 E5 G5 E5 D5 E5

B5

Gtrs. 2 & 3

Whoa. _____

(Ah!) _____

Gtr. 4

G5 E5 G5 E5 D5 E5 G5 E5 G5 E5 D5 Bb5 A5 G5 A5 G5 D5 E5

G5 E5 G5 E5 D5 E5 G5 E5 G5 E5 D5 E5

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar staff contains a melodic line with a long sustain and a final flourish. Below the guitar staff, there are four measures of a bass line, each starting with a '15' and an upward arrow, indicating a specific fretting technique.

Rhy. Fig. 5

Gtrs. 2 & 3

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar staff contains a melodic line with a long sustain and a final flourish. Below the guitar staff, there are four measures of a bass line, each starting with a '15' and an upward arrow, indicating a specific fretting technique.

G5 E5 G5 E5 D5 Bb5 A5 G5 A5 G5 D5 E5

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar staff contains a melodic line with a long sustain and a final flourish. Below the guitar staff, there are four measures of a bass line, each starting with a '15' and an upward arrow, indicating a specific fretting technique.

End Rhy. Fig. 5

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar staff contains a melodic line with a long sustain and a final flourish. Below the guitar staff, there are four measures of a bass line, each starting with a '15' and an upward arrow, indicating a specific fretting technique.

G5 E5 G5 E5 D5 E5

G5 E5 G5 E5 D5 E5

Tr. 4

15 11 12 15 12 11 15 11 12 15 12 11 15 11 12 15

12 11 15 11 12 15 12 11 15 11 12 15 12 11 12 11

G5 E5 G5 E5 D5 Bb5 A5 G5 A5 G5 D5 E5

17 12 15 17 15 12

17 12 15 17 15 12

12 14 12 15 12

17 15 12 17 15 12 15 14 12 14 12 (12) 12

G5 E5 G5 E5 D5 E5 G5 E5 G5 E5 D5 E5 G5 E5 G5 E5 D5 Bb5

Tr. 4

(12) 14 12 14

(14) 14 12 14

14 12 12

14 12 14 (14) 14 12 15

Gtrs. 2 & 3

(2) 2 5 2 5 2 0 2

2 5 2 5 2 0 2

2 5 2 5 2 0 2

2 5 2 5 2 0 2

A5 B5 F5 D5 B5 F5 D5

I don't need no lessons. Watch the fall,

Gtr. 4

G5 A5 B5 F5 D5

you lost my at - ten - tion.

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (last 4 meas.)

B5 F5 D5 G5 A5

Af - ter all, ev - 'ry - bod - y's do - in' their time.

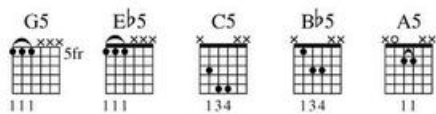
Outro

B5 Bb5 A5 F#5 F5 E5 type 2 D5 E5 type 2 B5

Gtrs. 2 & 3

Time.

Gtr. 4



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately slow $\text{♩} = 88$

G5 N.C. Eb5 C5

Riff A End Riff A Riff B End Riff B

Gtr. 2 (dist.)

f

TAB

11 10 11 11 13 11 11 10 11 11 10 13 11 10 11 11 13 11 11 10 13

Riff A1 End Riff A1 Riff B1 End Riff B1

Gtr. 3 (dist.)

f

TAB

8 6 8 8 10 8 8 6 8 8 8 6 10 8 6 8 8 10 8 8 6 8 8 6 10

Rhy. Fig. 1

*Gtr. 1 (dist.)

f

P.M. -----

TAB

8 7

*Doubled throughout

G5 N.C. Eb5 F5

Riff C End Riff C

Riff C1 End Riff C1

End Rhy. Fig. 1

TAB

(13) 11 10 11 11 13 11 11 10 11 11 10 13 11 10 11 11 13 11 11 10 13

(10) 8 6 8 8 10 8 8 6 8 8 8 6 10 8 6 8 8 10 8 8 6 8 8 6 10

N.C.

rit.

11 13 13

(13)

8 10 10

(10)

P.M.

rit.

Gtr. 1

*D5

Rhy. Fig. 2

P.M.

*Chord symbols reflect basic harmony.

C5

D5

E^b5

F5

End Rhy. Fig. 2

P.M.

P.M.

P.M.

P.M.

E^b5

Verse

D5

1. Hide my face a - gain, — har - bor in the shad - ows. —

2. Lash your tongue of bane, — car - ry me to no - where. —

3. Walk the ra - zor's edge, — cut in - to the mad - ness. —

Rhy. Fig. 3

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

Feel — this weight of sin — ham - mer - ing a - way. —
 Men - tal ho - lo - caust, — bat - tle nev - er ends. —
 Ques - tion all you trust, — buy in - to the fear. —

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3
 3rd time, Gtr. 1: w/ Rhy. Fill 1

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 8 8 6 8 6 5 5 5

Die — with the guilt — of a thou - sand A - WOL sol - diers. —
 Lie, — mask the pain — of a child — who's for - sak - en. —
 I — see the man — rip - ping at my soul — now. —

Die — watch the scythe — ush - er me a - stray. —
 Lie, — to my - self, — praise the new re - gime. —
 I, — I know the man, — I know him all too well. —

Pre-Chorus
 Eb5 G5

I can't go on — this way, — not as I am — to - day, —
 I left me long — a - go, — rea - sons you'll nev - er know. —
 There's noth - ing here — for free, — lost who I wan - na be. —

Riff D

Gtr. 3

let ring -----| let ring -----| let ring -----|

11 11 11 11 11 11 13 11 10 10 10 11 12 12 12 12

Gtr. 1 Rhy. Fig. 4

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

1 1 1 1 1 1 1 1 chan chan chan chan chan chan

Rhy. Fill 1
 Gtr. 1

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0

D5

G5

D5/A

Bb

The ug - ly side of me is strong.
No one to miss me when I'm gone.
My ser - pent blood can strike so cold.

Gtr. 3

let ring ----- let ring ----- let ring -----

10 10 10 10 10 10 11 10 11 12 11 12 10 11 13 11

Gtr. 4 (dist.)

mf

mf

Gtr. 5 (dist.)

divisi

6 (6) 10 (10)
7 (7) 10 (10)

Gtr. 1

P.M. ----- P.M. ----- P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Eb5

G5

Take aim a load - ed gun, pull back on all who run.
With no more words to say, no ar - gu - ment to stay.
On any - y giv - en day I'll take it all a - way.

let ring ----- let ring ----- let ring -----

11 11 11 11 11 11 13 11 10 10 10 10 11 12 12 12 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P.M. ----- P.M. ----- P.M. ----- P.M. -----

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

D5 Eb5 F5 Eb5

A cow - ard's truth in - side the wrong.
 An - oth - er post I don't be - long.
 An - oth - er thought I can't con - trol.

This means

End Riff D

let ring ----- let ring -----

10 10 10 10 10 10 10 10 11 11 11 11 13 11 11 11

7 7 10 10 7 8 10 8 (8) 7 5 (7) 5 (5)

P.M. ----- P.M. -----

(cont. on slashes)

0 0 0 0 0 0 1 3 1 (1)

Chorus

Gtrs. 4 & 5 tacet

G5

Rhy. Fig. 5

Gtr. 1

war. This means war. This means

Gtr. 2

Riff E End Riff E

13 11 10 11 11 13 11 11 10 11 11 10 13 11 10 11 11 10 13

Gtr. 3

Riff E1 End Riff E1

10 8 6 8 8 10 8 8 6 8 8 6 10 8 6 8 8 10 8 8 6 10

Interlude

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3 tacet

D5

C5 D5 Eb5 F5

war. _____

Coda 1

Chorus

Gtr. 1: w/ Rhy. Fig. 5 (2 times)
Gtrs. 2 & 3: w/ Riffs A & A1
Gtrs. 4 & 5 tacet

Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

G5

Eb5

C5

Bb5

A5

war. _____ This means _____ war. _____ This means _____

Gtrs. 2 & 3: w/ Riffs E & E1

G5

Eb5

C5

Bb5

A5

_____ war. _____ This means _____ war. _____ This means _____

Guitar Solo

D5

F5

D5

Eb5

war. _____

war. _____

8va-----
15ma-----
8va-----

Gtr. 6 (dist.)
P.H.
w/ bar -----
w/ bar -----
P.H.
w/ bar -----
w/ bar -----

7 7 (7) (7) 13 (13) (13) (13) (13) (13) 10

-2
Pitches: A
E

slack

war. _____

Gtr. 1
Rhy. Fig. 6

P.M. -----
P.M. -----

0 0 0 0 3 0 0 0 0 0 1 1

D5

Sya ----- *loco*

w/ bar -----

(10) ----- 10 13 10 13 (13) 13 10 13 10 13 (13) 13 10 13 10 13 (13) 13 10 13

-1

F5

P.M. ----- P.M.

C5 **D5** **Eb5** **F5**

w/ bar w/ bar w/ bar w/ bar w/ bar

13 (13) 10 13 13 (13) 10 12 10 12 10 12 10 (12) 10 15 12 15 12 (12) -6

End Rhy. Fig. 6

P.M. P.M. P.M. -----

Gtr. 1: w/ Rhy. Fig. 6

D5 **F5** **D5** **Eb5**

w/ ambient delay w/ bar -----

+1 1/2 +1/2

(7) (7) (7) (10) (10) (10)

-2 -2

D5

delay off

8va

loco

3

C5

D5

E \flat 5

F5

8va

loco

3

Gtr. 1: w/ Rhy. Fig. 4

Gtr. 3: w/ Riff D

E \flat 5

G5

D5

11

11

(11)

10

10

10

11

13

11

10

G5

D5/A

B \flat E \flat 5

G5

8va

1/2

1

Gtr. 7 (dist.)

mf

1/2

1

Gtr. 7 tacet

D5 Eb5 F5 Eb5

8va

Bridge

Gtr. 1: w/ Rhy. Fig. 1

Gtrs. 2 & 3: w/ Riffs A & A1

G5

N.C.

No home to call my own, no finding some one new,

*Roll back vol. knob.

Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

Eb5

C5

no one to break the fall, no one to see me through,

G5

N.C.

No name to carry on, no promise for today,

Gtrs. 2 & 3: w/ Riffs C & C1

Eb5

F5

no one to hear the call, no tattered flag to raise,

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast $\text{♩} = 142$

N.C.

(Dm)

(A)

(C \sharp °7)

(Dm)



Prod - i - gi - a com - plo - ra - tus

(Gm)

(C \sharp °7)

(Dm)

(A)

(Dm)

(A7)

(Dm)

(A \flat m)



si - lens o - ro reg - net ex - i - ti - um.

*D5
Riff A

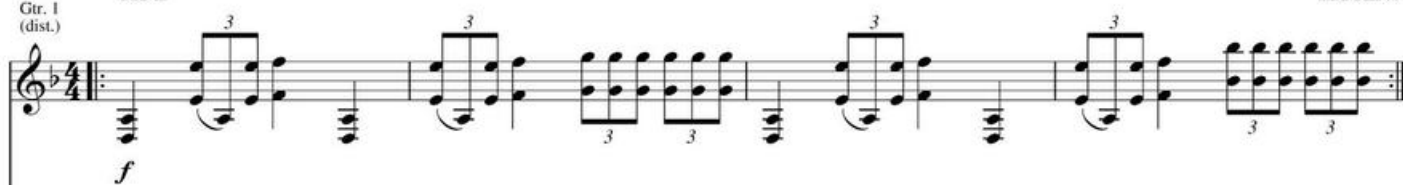
Gm

D5

B \flat m

End Riff A

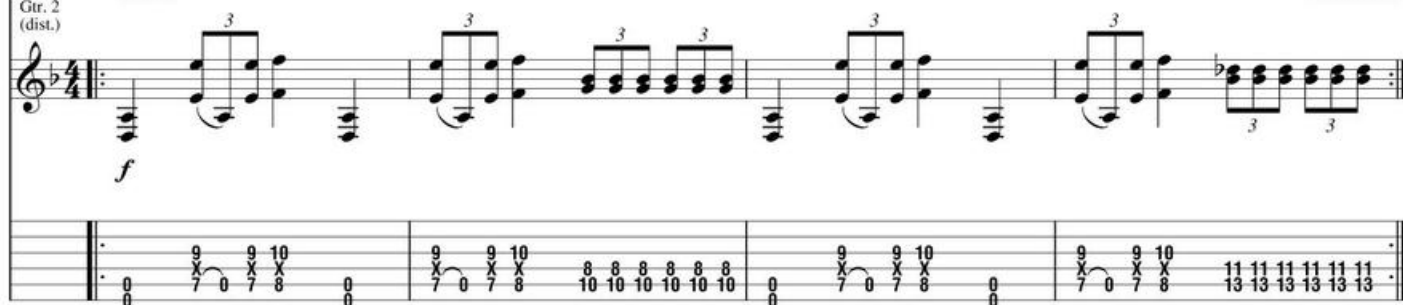
Gtr. 1
(dist.)



Gtr. 2
(dist.)

Riff A1

End Riff A1



*Chord symbols reflect combined harmony.

Verse
Half-time feel
D5

Bb5

1. Days of warn - ing, night brings mourn - ing.
2. Na - ture quak - ing, proph - ets ach - ing.
3. Rise from ash - es, vi - o - lent clash - es.

Gtr. 3
(dist.)

mf

Gtrs.
1 & 2

Rhy. Fig. 1

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

D5

Ab5

Dm/F

My prayers, word - less, heav - en is burn - ing down.
I kneel, faith - ful, dam - na - tion of cracks the sky.
My soul, va - cant. Cleanse me of all this sin.

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

Bb5

I walk heart, strick - en, pitch black vi - sion.
My heart, fic - tion, su - per sti - tion.
I stand, guil - ty, I bleed - filth - y.

Gtr. 3

10 10 12 10 12 10 11 10 12 10

D5

Ab5

Dm/F

O one, save me. Ca - ress my wea - ry eyes.
Your grace, death - less. Give - life to my last breath.
Born of fire, _____. Give sa - vor this fi - nal hour.

10 10 12 10 10 12 10 10 10 12 10 9 10 10

Chorus

Gtr. 3 tacet

A5 Ab5 G5 Ab5 A5 Ab5 Bb5 A5 D5 A/E D5

Dark - est lord, your mer - cy shall I gain.

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

7 6 5 6 7 6 8 7 7 0 0 4 4 0 0

A5 Ab5 G5 Ab5 A5 Ab5 Bb5 A5

Strike the match, en - gulf the earth in _____

7 6 5 6 7 6 8 7

To Coda

Gtrs. 1 & 2: w/ Riffs A & A1 (1 1/2 times)

D5 Gm D5 Bbm D5 Gm

_____ flames, _____ in flames, _____ in flames, _____ in

1.

D

N.C.

2.

D

N.C.

flames. _____ flames. _____

Gtr. 4 (dist.)

f
w/ wah-wah
w/ bar

Gtr. 1

Gtr. 1

11
X
9

11
X
9

Gtr. 2

Gtr. 2

0

0

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5

Gtr. 4

B \flat 5 D5

8va

A \flat 5 Dm/F

D5 B \flat 5 D5

8va

loco

8va

*w/ heavy delay

*Delay set for quarter-note regeneration w/ 5 repeats.

A
Spoken: Grant them eternal rest and reward. Dm Embrace them into your army of the

Gtrs. 1 & 2

7 7 5 3 2 0 2 3

Bb undead. Strike Am with vengeance Ab°7 those who oppose your will and

8 8 7 6

A lay waste to all opposition set before you. Dm Dm/E Walk with them and Dm/F

7 7 5 3 2 0 2 3

Gm shield them from the blinding F light of Eb servitude and devastate your enemies

5 5 3 1 1 (1)

A as they die by your hand. A7 Amen.

7 7 7 7

D5 (Dm) D5 (A) D5 (C#°7) D5 (Dm)

Prod - i - gi - a com - plo - ra - tus

The first system of the musical score. The vocal line (treble clef) has lyrics "Prod - i - gi - a com - plo - ra - tus" with notes on a D5 scale. The guitar line (treble clef) features triplets of eighth notes. The bass line (bass clef) shows fret numbers: 10, 10, 10, 10, 0, 9, 9, 9, 9, 0, 12, 12, 12, 12, 10, 0, 10, 10, 10, 10, 0.

D5 (Dm) (Gm) D5 (C#°7) D5 (Dm) (A) (Dm) (A7) (Dm)

si - lens o - ro reg - net ex - i - ti -

The second system of the musical score. The vocal line (treble clef) has lyrics "si - lens o - ro reg - net ex - i - ti -" with notes on a D5 scale. The guitar line (treble clef) features triplets of eighth notes. The bass line (bass clef) shows fret numbers: 14, 14, 14, 15, 0, 9, 9, 9, 12, 0, 10, 10, 10, 9, 7, 9, 7, 0.

D.S. al Coda

Ab5

um.

Gtr. 1

Gtr. 2

The D.S. al Coda section. The vocal line (treble clef) has the word "um." with a long note. The guitar line 1 (treble clef) and guitar line 2 (treble clef) both have long notes. The bass line (bass clef) shows fret numbers: 6, 6.

Coda

D N.C.

flames.

Gtr. 1

Gtr. 2

The Coda section. The vocal line (treble clef) has the word "flames." with a long note. The guitar line 1 (treble clef) and guitar line 2 (treble clef) both have long notes. The bass line (bass clef) shows fret numbers: 11, 9, 0, 0.

Intro
Slow ♩ = 68

*Em

D/F#

G5

C

Gtr. 1 (clean)

mf

w/ chorus
let ring throughout

*Chord symbols reflect implied harmony.

Am

Dsus2

Em(add9)

Verse

2nd time, Gtr. 3 tacet

Em

D5

G5

Cadd9

1. Dark _____ years
2. Don't _____ speak,

brought end - less rain. _____
no use for words. _____

Am D G5 D/F#

Out in the cold, — I lost my way. — But
Lie in my arms, — sleep se - cure. — I

Em D5 G5 Cadd9

storms won't last, they clear the air — for some - thing new. —
won - der what_ you're dream - ing of, — lands rare and far. —

Am D Em

The sun came out — and brought you through. —
A time - less flight — to reach the stars. —

Pre-Chorus
Am Em D

A life - time full of words to say, — a hope that time — will slow — the pass - ing day. —

Riff A
*Gtrs. 1 & 2 End Riff A

let ring throughout

*Gtr. 2 w/ clean tone & chorus, played *mf*.

Cadd9

G5

I've been shamed with no words to find. — But if the

P.M. ---

D Em D

sun will rise, — bring us to - mor - row. —

1.

To Coda

Cadd9 G/B Am C/G D D/C

Walk _____ with me, _____ crim - son day. _____

Riff B

Rhy. Fig. 1

D/B D/A G5 D/F#

End Riff B

End Rhy. Fig. 1

2.

Gtr. 1: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 1

Cadd9 G/B Am C/G

Walk _____ with me, _____ crim - son day. _____

D D/C D/B D/A

Gtr. 4 (dist.)

f 6 11

12 11 10 12 11 9 10 12 14 11 12 14 12 13 15 12 14

Guitar Solo
Cadd9 D Em

Gtr. 4

15 14 14 (14) 12 10 12 14 15 12 (12) 10 10 12 12 7 7 10

Gtr. 1

3 0 3 0 3 0 2 3 2 2 3 2 0 2 0 0 0 0 0 0 0 0 0 0

Gtr. 3

5 5 7 7 7 7 7 7 9 9 9 9 9 9 9 9

Cadd9

D

Em

Gtr. 5 (dist.)

Staff 1: Treble clef, key signature of one sharp (F#). The staff contains two measures of whole rests, followed by a final measure with a quarter note G5, a quarter note A5, and a quarter note B5, marked with a forte (*f*) dynamic.

Staff 2: Empty staff.

Staff 3: Empty staff.

Gtr. 4

Staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including bends and vibrato. It ends with a quarter note G5, a quarter note A5, and a quarter note B5, marked with a forte (*f*) dynamic.

Staff 2: Fretboard diagram showing fingerings for the first measure: 10, 8, 8, 7, 7, 10, 10, 8, 10. A dashed line indicates a "hold bend" over the second measure, which continues with fingerings: 10, 10, 10, 10, 10, 10, 10, 8, 9, 7, 9, (9), 9.

Staff 3: Empty staff.

Gtr. 1

Staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including bends and vibrato.

Staff 2: Fretboard diagram showing fingerings for the first measure: 3, 0, 3, 0, 3, 0, 2, 3, 2, 2, 3, 2, 0. The second measure continues with: 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Staff 3: Empty staff.

Gtr. 3

Staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including bends and vibrato.

Staff 2: Fretboard diagram showing fingerings for the first measure: 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5. The second measure continues with: 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5.

Staff 3: Empty staff.

Cadd9

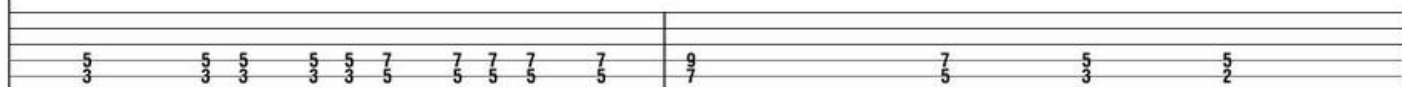
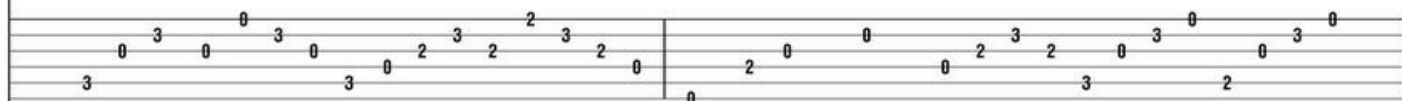
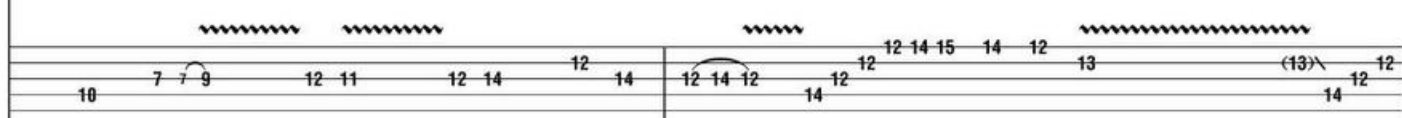
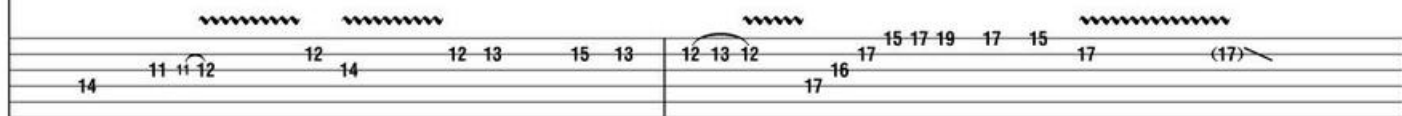
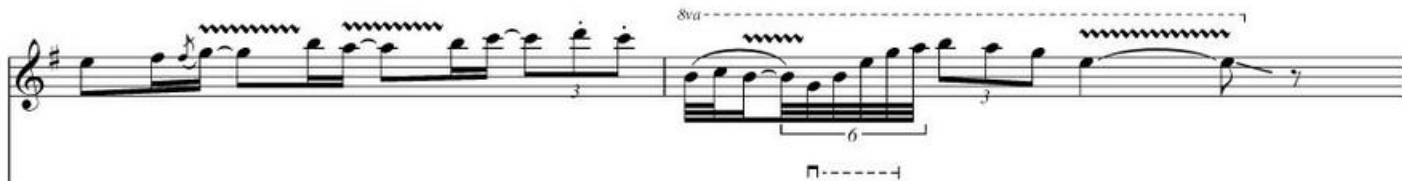
D

Em

D5

Cadd9

G/B



Gtr. 5 tacet
Am D Em

Gtr. 4

15 13 13 12 12 (12) 10 10 8 10 10 10 10 10 (10) 8 9 7 9 (9)

1 - hold bend

Gtr. 1

0 2 2 1 0 1 2 2 0 2 3 2 2 3 2 0 2 0 2 0 0 0 0

Gtr. 3

2 0 7 5 7 5 7 5 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

P.M. -----

Bridge

Gtr. 1: w/ Riff A (1st 2 meas.)
Gtrs. 3 & 4 tacet

Am

I've come so far to meet you here, to

Em

D

Cadd9

share this life with one I hold so dear.

Gtr. 1

0 2 3 2 2 3 2 0 0 2 3 2 2 3 2 0 3 2 0 3 0 3 0 2

Gtr. 1: w/ Riff A

Am

Em

And I won't speak but what is true. The

D Gtr. 1: w/ Riff B Cadd9 G/B

world out - side _____ cre - at - ed just _____ for you, _____ it's for you, _____

Am C/G D D/C D/B D/A *D.S. al Coda (take 1st ending)*

_____ for you. _____

Gtr. 4

10 12 14 10 12 14 11 14 12 11 14 10 12 14 11 12 14 12 13 15 15 12 14 17 17 17 17 (17) 15 17 17 (17) 15 17 14

Gtr. 3

P.M. - - - - -

0 0 7 2 2 2

0 0 5 3 2 0

♢ Coda

D/B D/A C5 G5

Gtr. 1

2 2 3 2 2 3 2 0 2 3 2 3 2 3 3

Gtr. 3

P.M. - - - - -

2 2 2 2 0 2 3 0 3

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 137

**D5

D5/C

*Gtr. 1 (elec.)

***pp

w/ dist.

TAB

7	5	5	7	5	5	8	5	5	7	5	5	5	7	3	7	0	3	7	0	3	5	0	3	5	0	3	3	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*Doubled throughout

**Chord symbols reflect implied harmony.

***Fade in (next 6 meas.)

G/B

Gm/Bb

A

f

P.H.

2	5	0	2	5	0	2	5	0	2	3	0	2	3	0	2	1	5	0	1	3	0	0	3	0	0	2	0	2	3	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Pitch: G#

Verse

D5

Bb/D

Dsus4

D5

E5

F5

D5

blood.

1. As _ they search _ for blood, _
2. Im - pose your will _ on me _

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

P.M.

P.M.

P.M.

5	7	5	8	5	5	5	7	0	2	3	0	0	0	2	3	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

B \flat /D

Dsus4

D5

E5

F5 D5

all eyes de - scend on one.
'til fi - re sets me free.

B \flat /D

Dsus4

D5

E5

F5 D5

Hon - est man in chains,
The flames of hell burn bright.

B \flat /D

Dsus4

D5

E5

F5 D5

but that don't mat - ter an - y - way.
My fate de - cid - ed by their lies.

Gtr. 1

P.M. P.M. P.M.-----

5 7 5 8 5 5 5 7 0 2 3 0 0 15

D5

B \flat 5

G/B

C5

A/C \sharp

My judg - ment day.
fi - nal de - mise.

Gtr. 2 (elec.)

f
w/ dist.

10 11 10 10 12 10 10 11 13 11 10 12 12 10 11 12 12 12 12 12 13 15 12 13 12 14 14 17 14

Gtr. 1

7 5 7 5 7 5 3 3 3 3 5 5 5 5 5 5 5 7 7 7 4

D5 Bb5 G/B C5 NC.

Drum notation (D5, Bb5, G/B, C5 NC.)

Gtr. 3 (elec.)

Gtr. 2

Gtr. 1

Chorus

3rd time, Gtrs. 2 & 3 tacet

Gtrs. 2 & 3 tacet

D5/C

My flesh _ will feed the de - mon. No tri - al, no case for rea - son. I've _

10 (10)

12 (12)

Riff A

5 7 5 5 7 5 5 8

5 5 7 5 5 5 7

3 7 0 3 7 0 3 5

0 3 5 0 3 3 2

G/B Gm/Bb A

_____ been cho - sen to pay _____ with my _____ life. _____

Gtr. 1

End Riff A

Gtr. 1: w/ Riff A
D5 D5/C

Mad men _ de - fine what mad _ is. Turn - ing witch - es and saints _ to ash - es.

G/B Gm/Bb A

Ris - ing mass - es march - ing to find her - e - tic

C#o7

her - e - tic

To Coda

Gtr. 3

P.M. ----- P.M. ----- P.M.

Gtr. 2

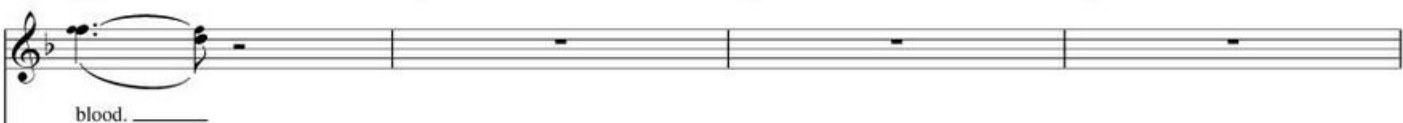
P.M. ----- P.M. ----- P.M.

Interlude
Half-time feel

Gtrs. 2 & 3 tacet

Dm F Bb A

blood. _____



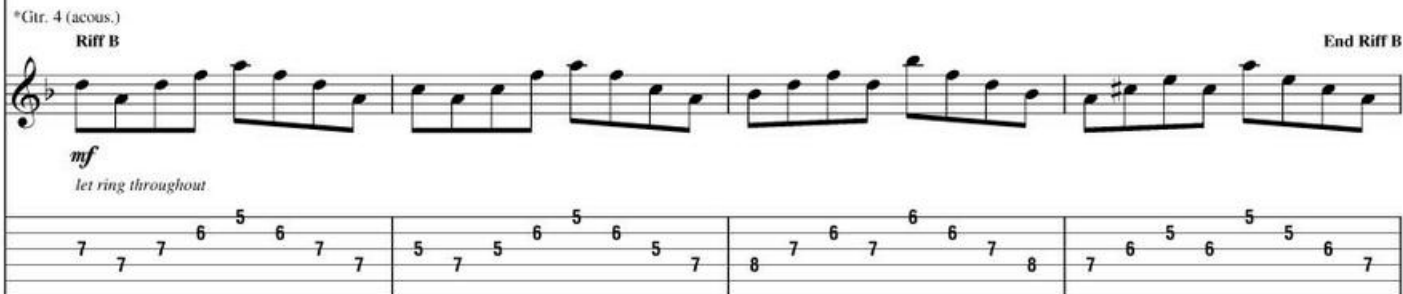
Gtr. 3



Gtr. 2



*Gtr. 4 (acous.)
Riff B



*Doubled throughout

Gtr. 1 Riff C



Gtr. 4: w/ Riff B (3 times)

Dm F Bb A

Gtr. 1



Gtr. 1: w/ Riff C

Dm

F

B \flat

A

Gtr. 3

Staff 1: Riff C (Dm, F, B \flat , A). Fretboard diagrams show fingerings: 7/10, (10) 9/10, 12 10, (10) 9/10, 12 10, (10) 9/10, 11 12, (12) 9/10, 12 10.

Gtr. 2

Staff 2: Riff C (Dm, F, B \flat , A). Fretboard diagrams show fingerings: 5/7, (7) 9/10, 9 10, (10) 9/10, 9 10, (10) 9/10, 12 9, (9) 9/10, 9 7.

Dm

F

B \flat

A

Staff 1: Riff C (Dm, F, B \flat , A). Fretboard diagrams show fingerings: (10) (10) 9/10, 8 10, (10) 9/10, 12 10, (10) 9/10, 11 12, 7/10, 9 6 7.

Staff 2: Riff C (Dm, F, B \flat , A). Fretboard diagrams show fingerings: (7) (7) 9/10, 9 10, (10) 9/10, 9 10, (10) 9/10, 12 9, 9/10, 8 9 10.

Bridge

Gtr. 4: w/ Riff B (4 times)

Dm

Gtrs. 2 & 3 tacet

F

B \flat

A

Vocal line: Please _____ don't _____ leave _____ me.

Staff 1: Riff B (Dm, F, B \flat , A). Fretboard diagrams show fingerings: (7) (7).

Staff 2: Riff B (Dm, F, B \flat , A). Fretboard diagrams show fingerings: (10) (10).

Dm F Bb A

Please _____ don't _____ leave _____ me like this. _____ I've

Dm F Bb A

walked a frag - ile line _____ and I've fall - en _____ down. _____

Gtr. 3

10 (10) 9/10 8 10 10 11 13 10 (10) 9/10 9 9 11 10 8

Gtr. 2

7 (7) 5/7 9 10 10 8 10 11 (11) 10/11 10 10 12 10 9

Dm F Bb A

Please _____ don't _____ leave _____ me.

End half-time feel
A7/C#

Gtr. 3

10 (10) 9/10 8 10 10 11 13 10 10 10 10 9 9 9 12 12 12

Gtr. 2

7 (7) 5/7 9 10 10 8 10 11 11 11 11 10 10 10 9 9 9

Gtr. 1

P.M.

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 8 8 8 8 8 8 8 8 7 7 7 7 10 10 10 10

D5

E5 F5

Bb5

A5

Gr. 5

A/C#

D5

E5 F5

Bb5

A5

A/C#

D5

E5 F5

B \flat 5 A5 A/C \sharp

hold bend -----

2 T T

(6) 16 6 16 (16) 0 11 11 10 11 11 15 14 15 15 14 15

Gtr. 5 tacet
D5 B \flat 5

diva -----

Gtr. 2

f

13 16 17 13 17 13 15 14 15 14 15 17 15 14 17 15 15 13 17 18 13 18 13 15 15 15 17 15 15

Gtr. 3

f

10 10 12 13 10 13 10 10 10 12 12 10 13 12 10 11 10 12 13 10 13 10 11 10 12 12 10 13 12 10 12 13

Gtr. 1

7 5 7 5 7 5 7 5 3 1 3 1 3 1 3 1 3 1

1. G/B C5 A/C#

8va -

17 17 16 15 15 17 19 17 19 15 15 16 17 17 16 15 14 12 13 12 15 13 12 17 12 14 14 14 14 14

14 12 12 14 15 14 15 14 15 15 12 12 12 12 12 12 14 12 12 17 15 14 12 13 12 15 13 12 14 14 14 11 12 11 14

5 2 5 2 5 2 5 2 5 2 5 2 5 3 5 3 5 3 7 4 7 4 7 4

2.

D.S. al Coda
(no repeat)

⊕ Coda

C#°7

loco

15 12 14 15 12 14 15 12 14 12 14 16 14 16 15 14 13 16 12 9 11 12 9 11 12 9 11 9 11 13 13 12 11 10 12

5 4

D5 N.C.

blood. _____

Gtr. 3

10 (10)

Gtr. 2

12 (12)

Gtr. 1

0

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Very fast $\text{♩} = 184$

*D5

D(b6)

Dsus4

D5

Gtr. 1 (slight dist.)

mf
let ring ----- let ring -----

T																			
A																			
B	5	5	7	5	5	7	5	8	5	8	5	5	5	8	5	5	5	5	5

*Chord symbols reflect implied harmony.

Dm

Dsus4

C5

Csus4

C

Csus2

C

Csus4

let ring ----- let ring -----

5	5	3	5	5	3	5	5	5	5	5	5	5	5	5	5	5	3	3	3

Verse

D5

D(b6)

Dsus4

D5

1. I've been a - way, —

search - ing for a rea - son, —

Riff A

let ring ----- let ring -----

5	5	7	5	5	7	5	8	5	8	5	5	5	8	5	5	5	5	5	7

Dm Dsus4 C5 Csus4 C Csus2 C Csus4

an - oth - er pur - pose to find. _____

let ring ----- let ring -----

End Riff A

5 5 3 5 5 3 5 5 | 5 5 5 5 5 5 5 3 | 5 3 3 3 3 3 2 3 | 3 0 3 3 2 3 3 3

Gtr. 1: w/ Riff A (2 1/2 times)

D5 D(b6) Dsus4 D5

I've sailed the seas, _____ fought my man - y de - mons; _

Riff B

Gtr. 2 (dist.)

* *pp* < *mp*
w/ slight delay

12

*Vol swell

Dm Dsus4 C5 Csus4 C Csus2 C Csus4

I've looked to gods _____ in the skies. _____

End Riff B

(12) 10

Gtr. 2: w/ Riff B (2 times)

D5 D(b6) Dsus4 D5

I've stood in hell, _____ where man - y had to suf - fer; _

Rhy. Fig. 1

Gtr. 3 (slight dist.)

mf P.M. ----- P.M. ----- P.M. ----- P.M. -----

7 5 5 5 5 5 5 8 | 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 7 | 5 5 5 5 5 5 5

D(b6)

C5

Csus4

C

Csus2

C

Csus4

I stared the Devil in the eyes.

End Rhy. Fig. 1

P.M. ----- P.M. ----- P.M. --- P.M. P.M. P.M.

Gtr. 3: w/ Rhy. Fig. 1

D5

D(b6)

Dsus4

D5

Walked man - y roads to wit - ness an - cient i - dols,

Dm

Dsus4

Gtr. 1 tacet

C5

Csus4

C

Csus2

C

Csus4

and found the great gates of fire.

Gtr. 4 (dist.)

Rhy. Fill 1

End Rhy. Fill 1

f

Gtr. 1

Gtr. 5 (dist.)

let ring -----

f

Interlude

Gtrs. 4 & 5: w/ Rhy. Fig. 1

D5

D(b6)

Dsus4

D5

Gtr. 7 (dist.)

Gtr. 6 (dist.)

D(b6)

Gtrs. 4 & 5: w/ Rhy. Fill 1

C5

Csus4

C

Csus2

C

Csus4

Verse

Gtrs. 4 & 5: w/ Rhy. Fig. 1

1st time, Gtrs. 6 & 7 tacet

3rd time, Gtr. 10 tacet

D5

D(b6)

Dsus4

D5

2. Had man - y storms _ ques - tion my con - vic - tion, _
3. Es - caped the hail _ of cal - cu - lat - ed mor - tars, _
4. My sto - ry ends _ not far from where it start - ed; _

D(b6)

Gtrs. 4 & 5: w/ Rhy. Fill 1

C5

Csus4

C

Csus2

C

Csus4

gave ar - mies rea - son to rise, _
then drank the blood _ of a king, _
my wear - y limbs _ have grown old, _

Gtrs. 4 & 5: w/ Rhy. Fig. 1

D5

D(b6)

Dsus4

D5

The hang - man's search - ing for bones he can bor - row _
The des - ert rain _ has washed a - way di - rec - tion, _
I've seen the world _ through the eyes of a no - mad, _

Gtrs. 4 & 5: w/ Rhy. Fill 1

D(b6) C5 Csus4 C Csus2 C Csus4

while I es - caped _____ in the night. _____ Fight or
 had an - gels look - ing af - ter me. _____ So it
 Home is where the heart _____ is I've been told. _____ So I

Eb5 N.C.

flight. _____
 seems. _____
 go. _____

Gtrs. 4 & 5

P.M. P.M. P.M. P.M.

Chorus
G5 F5

Live a - gain, _____ all roads _ end; _____

Gtr. 9 (slight dist.)
mf

11 11 11 11 11 10 10 10 10 10 10
 8 8 8 8 8 7 7 7 7 7 7

Riff C
*Gtr. 8 (dist.)
mf

0 2 3 0 2 3 3 2 3 3 0 2 0

*Doubled throughout

Rhy. Fig. 2
Gtrs. 4 & 5

Eb5

F5

I'll be com - ing home.

8 10 8 | 8 8 8 | 10 10 10 10 | 10 10 | 10 10 | 10 10 10 10

5 7 5 | 5 5 5 | 7 7 7 7 | 7 7 | 7 10 | 10 10 10 10

End Riff C

3 2 3 | 3 0 3 | |

End Rhy. Fig. 2

1 1 1 | 1 1 1 | 3 3 3 3 | 3 3 | 3 3 | 3 3 3 3

Gtrs. 4 & 5: w/ Rhy. Fig. 2

Gtr. 8: w/ Riff C

G5

F5

Tend your _ light, _ 'cause on this _ night, _

11 11 11 | 11 11 11 | 10 10 10 | 10 10 10

8 8 8 | 8 8 8 | 7 7 7 | 7 7 7

Gtr. 9

1.

To Coda \oplus

$E\flat 5$ $F 5$

I'll be com ing home.

Interlude
Gtr. 9 tacet
G5

Gtr. 4

$G(\flat 6)$ $Gsus4$ $G5$

P.M. -----|

2.

Interlude
Gtr. 9 tacet
G5

Gtr. 9

Gtr. 10 (dist.)

f

Gtrs. 4 & 5

P.M. P.M.

F5

E♭5

10 12 11 13 13 15 (15) 11 13 13 15 15 17

P.M. P.M. P.M. P.M.

3 3 3 3 3 1 1 1 1

Gtr. 10

F5

(15) (17) 18 20 18 20

Gtr. 11 (dist.)

f

10 12 10 12 10 12 10 13

Gtrs. 4 & 5

P.M. -----

(1) 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*Gradually lift P.M.

Guitar Solo

Gtr. 10 tacet

D5 D(b6) Dsus4 D5 D(b6) Dsus4

Gt. 11

grad. bend

Rhy. Fig. 3

Gtrs. 4 & 5

P.M. P.M. P.M. P.M. P.M. P.M.

D5 D(b6) Dsus4 D5

End Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M.

Gtrs. 4 & 5: w/ Rhy. Fill 1

C5 Csus4 C Csus2 C Csus4 D5 D(b6) Dsus4

Gt. 11

D5

D(b6)

Dsus4

D5

13 10 12 13 12 10 13 10 12 13 12 10 13 10 12 13 12 10 13 10 12 13 12 10 13 10

(12) (12) (12) 0

P.M.

8va----- loco +

T T T * T T T T T

17 18 17 13 10 13 17 18 17 13 10 12 17 19 17 12 10 12 14 17 14 12 10 12 14 12 10 12 10 12 10 12

*Tap w/ ring finger.

Gtrs. 4 & 5: w/ Rhy. Fill 1

C5 Csus4 C Csus2 C Csus4

8va----- loco +

T T T T T T T T T T T T T T T T

19 12 10 14 12 10 22 12 10 17 12 10 17 20 17 13 17 20 17 13 10 17 20 17 13 17 20 17 13 12 17 19 17 19 17 12 10 12 14 10 12

Gtr. 11 tacet

C5

Bb5

Gtr. 11

grad. bend

13 (13)

Gtr. 10

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

8 10 8 10 11 8 10 10 8 10 11 8 10 10 10 12 10 12 13 12 13 13 12 13 13 12 13 13

Rhy. Fig. 4

Gtrs. 4 & 5

3 1

(3) 1

D5 F5 G5 F5 D5

Gtr. 10

13 (13)

0 5/8 7 7 10/15 14 15 13 17 16 15 13 15 14 15

Gtrs. 4 & 5

P.M.-----

0 0 0 0 0 0 0 0 0 0 0 0 3 5 3 0

F5 G5 F5 Bb5

12 15 14 15 13 16 17 16 15 13 15 13 13

1 (13) 1/2 13 (13)

End Rhy. Fig. 4

P.M.-----

(0) 0 0 0 0 0 0 0 0 3 5 3 3 1

Gtrs. 4 & 5: w/ Rhy. Fig. 4
Gtr. 11 tacet

Bb5 C5

Gtr. 10

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

8 10 8 10 11 8 10 10 8 10 10 10 10 12 10 12 13 12 13

D5 F5 G5 F5 D5

Gtr. 10

13 (13) 0 5/8 7 7 10/15 14 15 13 17 16 15 13 15 14 15

Gtrs. 4 & 5

0 0 0 0 0 0 0 0 0 0 0 0 3 5 3 0

F5 G5 F5 Bb5

12 15 14 15 13 16 17 16 15 13 15 13 13 1/2 (13) 13 (13)

End Rhy. Fig. 4

(0) 0 0 0 0 0 0 0 0 0 0 3 5 3 3 1

Gtrs. 4 & 5: w/ Rhy. Fig. 4
Gtr. 11 tacet
Bb5 C5

Gtr. 10

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

8 10 11 10 10 11 8 10 10 10 10 12 10 12 13 12 13

D5

F5 G5 F5 D5

8va -----

grad. bend

13 12 13 15 12/17 20 20 20 20 20 (20) (20)

*2nd string caught w/ bend finger due to vib.; don't pick.

F5 G5 F5 D5

loco

8va -----

12 10 12 14 10 12 15 10 12 12 10 12 14 10 12 13 10 12 13 10 13 15 10 13 12/17 19 17 18 20 17 20

Gtr. 10 tacet
C5

Bb5

8va -----

Gtr. 10

20 (22)

Gtr. 7

8va -----

12/13 13 15 17 15 13 15 15 17 18

Gtr. 6

8/10 10 12 13 12 10 12 12 13 15

Rhy. Fig. 5

End Rhy. Fig. 5

*Gtrs. 4 & 5

3 3 3 3 (3) 5 5 5 5 5 (5)

D5

C5

Gtr. 7 *loco*

13 17 15 17 13 17 15 17 13 17 15 17 17 17 15 17 17 15 17 17 17 15 17

Gtr. 6

10 13 12 13 10 13 12 13 10 13 12 13 13 13 12 13 13 13 12 13 13 12 13

Gtrs. 4 & 5

7 7 7 7 7 7 5 5 5 5 5 5 5 5

1.

Gtrs. 4 & 5: w/ Rhy. Fig. 5

Bb5

Gtr. 7

13 13 15 17 15 13 15 15 17 18

Gtr. 6

10 10 12 13 12 10 12 12 13 15

12.

Half-time feel

End half-time feel

Bb5

G5

Gtr. 7

Gtr. 6

Gtrs. 4 & 5

C5

A/C#

loco

Gtrs. 4 & 5: w/ Rhy. Fig. 1

Gtrs. 6 & 7 tacet

D5

D(b6)

Gtr. 7

Gtr. 6

Gtr. 10

grad. release

Dsus4

D5

D(b6)

Gtr. 10

D.S. al Coda

Gtrs. 4 & 5: w/ Rhy. Fill 1

C5

Csus4

C

Csus2

C

Csus4

*Execute vib w/ frethand.

Coda

Interlude

Gtr. 9 tacet
2nd time, Gtrs. 6 & 7: w/ Riffs E & E1 (1st meas.)

G5

F5

—

Gtr. 7

15 13 15 15 13 15 15 13 15 14 14 15 13 15 14 15 13 15

Gtr. 6

11 10 11 12 11 10 11 12 11 10 11 10 11 10 11 10 11 11

Gtr. 9

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Gtr. 8

Riff D

0 2 3 0 2 3 3 2 3 3 0 2 0

Gtrs. 4 & 5

Rhy. Fig. 6

Eb5

F5

[1.

]2.

Gtr. 11

8va

Gtr. 7

Riff E1

End Riff E1

Gtr. 6

Riff E

End Riff E

Gtr. 8

End Riff D

Gtrs. 4 & 5

End Rhy. Fig. 6

Outro-Guitar Solo

Gtrs. 4 & 5: w/ Rhy. Fig. 6 (till fade)

Gtrs. 6 & 7: w/ Riffs E & E1 (till fade)

Gtr. 9: w/ Riff D (till fade)

G5

F5

E♭5 F5

home. _____

8va *loco*

(18) 15 17 (17) 15 17 (17)

steady gliss.

G5 F5

I'm _____ com - ing

grad. release

12/15 15 17 15 15 18 18 (18)

E♭5 F5

home. _____

15 17 (17) 15 17 (17) 12 19

G5 F5

I'm _____ com - ing

8va

20 (20) 20 20 20 1 1/2 (20) 18 17 20 (20) 18

Begin fade

E \flat 5

F5

home. _____

Sya _____ *loco* _____

17 18 20 17 (17) 15 17 (17) (17) 17

G5

F5

I'm _____ com - ing

14 15 17 14 15 14 15 (15) 10 (10) 7 12/15

E \flat 5

F5

home. _____

14 15 18 17 (17) 15 17 18 17

G5

F5

E \flat 5

Fade out

I'm _____ com-ing home. _____

Sya _____

15 15 17 15 18 20 (20) 18 20

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately fast ♩ = 144

Gtr. 1 (dist.)

D5

E♭5

*Vol. swell

F♯5

E♭5

D5

Gtr. 2
(dist.)

D5

Riff A

E♭5

Gtr. 1

Rhy. Fig. 1

F#5

Eb5

D5

End Riff A

Musical notation for guitar riff A. The top staff shows a melodic line with palm mutes (P.M.) and a wavy line indicating a tremolo effect. The bottom staff shows a bass line with triplets (3 5 6) and a wavy line indicating a tremolo effect.

End Rhy. Fig. 1

Musical notation for the end rhythm figure. The top staff shows a melodic line with a wavy line indicating a tremolo effect. The bottom staff shows a bass line with a wavy line indicating a tremolo effect.

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A (2 times)

D5

Eb5

Gtr. 3 (dist.)

Musical notation for guitar parts 1, 2, and 3. The top staff shows a melodic line with palm mutes (P.M.) and a wavy line indicating a tremolo effect. The bottom staff shows a bass line with a wavy line indicating a tremolo effect.

F#5

Eb5

D5 N.C.

Gtrs. 1 & 3

Musical notation for guitar parts 1 and 3. The top staff shows a melodic line with palm mutes (P.M.) and a wavy line indicating a tremolo effect. The bottom staff shows a bass line with a wavy line indicating a tremolo effect.

D5

Eb5

Musical notation for guitar parts 1 and 3. The top staff shows a melodic line with a wavy line indicating a tremolo effect. The bottom staff shows a bass line with a wavy line indicating a tremolo effect.

F#5

Eb5

D5

Eb5

Musical notation for guitar parts 1 and 3. The top staff shows a melodic line with a wavy line indicating a tremolo effect. The bottom staff shows a bass line with a wavy line indicating a tremolo effect.

Verse

D5

F#s

Ebs

1. God - less, _____ me - te - or - ic war. ____
2. Dam - age, _____ gal - ax - y ____ de - struct. ____

Rhy. Fig. 2

End Rhy. Fig. 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The melody features a mix of eighth and sixteenth notes, with some measures containing rests. The bass line consists of a steady eighth-note accompaniment. The score is marked with 'P.M.' and a dashed line, indicating a specific performance instruction. The piece concludes with a final measure of the melody and a final measure of the bass line.

Gtrs. 1 & 3: w/ Rhy. Fig. 2

D5

F#5

Ebs

An - ger, _____ our ex - is - tence nev - er more.
End - less, _____ ce - les - ti - al _____ or - bit _____ cor - rupt.

Pre-Chorus

ES


Ebs

G5

ES

Ebs

GS



 You a-woke the gi - ants who were dor - mant in the sky. _____

 You will be for - got - ten like the oth - ers lost in time. _____

Girs. 1 & 3

Rhy. Fig. 3

F#5

F5

A5

F#5

F5

A5

F#S

Com-ets rain-ing death — from a fi-er-y eye. _____
Dead civ-i-li-za-tion left be-hind. _____

End Rhy. Fig. 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The first measure of the first system is a whole note chord (F#4, A4, C5). The second measure is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The third measure of the first system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The fourth measure of the first system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The fifth measure of the first system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The sixth measure of the first system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The seventh measure of the first system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The eighth measure of the first system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The ninth measure of the first system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The tenth measure of the first system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The first system ends with a double bar line. The second system begins with the eleventh measure, which is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The twelfth measure of the second system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The thirteenth measure of the second system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The fourteenth measure of the second system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The fifteenth measure of the second system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The sixteenth measure of the second system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The seventeenth measure of the second system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The eighteenth measure of the second system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The nineteenth measure of the second system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The twentieth measure of the second system is a half note chord (F#4, A4, C5) followed by a half note chord (F#4, A4, C5). The second system ends with a double bar line. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system. The lyrics are aligned with the notes of the melody. The lyrics are: 'The Rose Tree'.

Chorus

3rd time, Gtr. 8 tacet

D5

F5

F#5

A5

Moth - er of all, _____

your time is com - ing.

*Gtr. 4 (dist.)

mf

*Doubled throughout

Gtrs. 1 & 3

D5

F5

F#5

F5 E5 Eb5

One with e - ter -

ni - ty. _____

When

Gtr. 4 tacet

D5

F5

A5

F5

D5

A5

F#5

F5 E5 Eb5 F#5

plan - ets _____ col - lide! _____

Gtr. 5 (dist.)

p

10 10 10 | 10 10 10 | 12 (12) 10

Gtrs. 1 & 3

P.M.

0 3 7 | 3 0 7 | 4 0 4 | 4 3 2 1 4

1.

To Coda

D5

F5

A5

F5

D5

A5

F#5

F5 E5 Eb5 F#5

Plan - ets _____ col - lide! _____

10 10 10 | 10 10 10 | 12 (12) 11

0 3 7 | 3 0 7 | 4 0 4 | 4 3 2 1 4

Interlude

Gtr. 5 tacet

D5

F#5

A5

C5

Gtr. 7 (dist.)

f

10 12 14 10 12 14 10 12 14 10 12 14 13 15 17 13 15 17 (17) 21 16 18 20 16 16 18 20 16 20 (20)

8va -----

Gtr. 6 (dist.)

f

7 9 10 7 9 10 7 9 10 7 9 10 10 12 13 10 12 13 13 15 16 13 13 15 16 13 15 (15)

Gtrs. 1 & 3

0 4 7 (7) 10 10

2.

Gtrs. 6 & 7 tacet

D5 N.C.

F5 E5 Eb5 F#5

Gtr. 2

P.M. P.M. P.M. P.M. P.M.

0 3 5 6 0 3 5 6 0 3 5 6 0 3 5 6 0 3 5 6 11

Gtr. 5

Gtrs. 1 & 3

0 4 3 2 1 4

Interlude

Gtr. 5 tacet

D5

F5

F#5

Gtr. 7

7 9 7 10 7 10 11 7 11 11 11 9 11

Gtr. 6

4 5 4 7 3 6 7 4 7 6 7 5 7

Gtrs. 1 & 3

Riff B

End Riff B

P.M. -----

0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Gtrs. 1 & 3: w/ Riff B

D5

F5

F#5

Gtr. 7

11 10 10 13 14 14 13 14 (14) 7 14 14 14 16 14

Gtr. 6

7 7 7 10 10 9 10 (10) 7 10 9 10 12 10

Bridge

Gtrs. 1 & 3: w/ Riff B (3 times)

Gtrs. 6 & 7 tacet

D5

F5

F#5



D5

F5

F#5



D5

F5

F#5



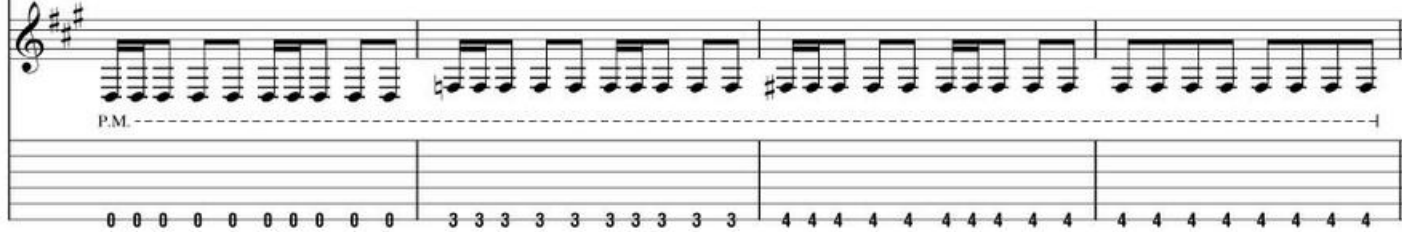
D5

F5

F#5



Gtrs. 1 & 3



Interlude
Half-time feel

D5 F5 A5 F#5

Plan - ets _____ col - lide! _____

Rhy. Fig. 4

End Rhy. Fig. 4

The rhythm figure consists of a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The guitar accompaniment features a series of chords: D5, F5, A5, and F#5, with a final measure containing a whole note chord.

Gtrs. 1 & 3: w/ Rhy. Fig. 4 (2 times)

D5 F5 A5 F#5 D5 F5 A5 F#5

End half-time feel

Plan-ets _____ col - lide! _____ Plan-ets _____ col - lide! _____ Ah.

D5 F5 N.C.

Plan - ets _____ col -

Gtrs. 1 & 3

The guitar accompaniment features a series of chords: D5, F5, and N.C. (Natural Chord). The rhythm is consistent with the previous section.

Guitar Solo

F#5

lide! _____

Gtr. 8 (dist.)

mf

The guitar solo for guitar 8 is marked *mf* (mezzo-forte). It features a series of eighth notes and a final measure with a whole note chord. The fret numbers are: 9 7 6 7 5 8 9 5 9 5 7 6 8 5 7 6 9 7 6 7 5 8 9 5 9 5 7 6 8 5 7 6.

Gtrs. 1 & 3

The guitar accompaniment features a series of chords: D5, F5, and N.C. (Natural Chord). The rhythm is consistent with the previous section.

Gtrs. 1 & 3: w/ Rhy. Fig. 5 (2 times)

F#5

D5

F5

A5

F5

D5

A5

Gtr. 8

*w/ octaver

w/ bar -----
grad. ascent

steady gliss.

4 (4) 4 0 4 3 6 (5) 5 5 13 14 16

*Set for one octave below.

-4 -3

F#5

D5

F5

A5

F5

D5

A5

17 14 16 14 17 14 16 14 17 14 16 14 17 17 (17) 5 5 5 6

F#5

Gtr. 8

steady gliss.

octaver off

6 2 (2) 11 12 12 13 14 12 13 14 12 14 15 12 14

Gtrs. 1 & 3

4 4

Pre-Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 3

E5

Eb5

G5

E5

Eb5

G5

You will be for-got - ten like the oth - ers lost in time.

Gtr. 8

grad. bend

w/ bar -----
grad. dive

15 (15) 12 14 12 17 15 12 15 12 14 12 15 12 15

-6

F#5

F5

A5

F#5

F5

A5

F#5

Dead civ - i - li - za - tion left be - hind.

grad. bend

8va

17 (17) 12-14 12-14 12-14 15 19 17-19 19 (19) 17 (17)

Coda

F#5

lide!

12 12 (12) 10

P.M.

4 0 4 4 4 4 4 4 4 4 4 4

Outro-Guitar Solo

Half-time feel

Gtr. 5 tacet

D5 F5 A5 F5 D5 A5 F#5

Gtr. 8

P.M.

4 (4) (4) (4) (4) 2 4 2 4 (4) 2 4 2 4 4

Gtrs. 1 & 3

Rhy. Fig. 6

End Rhy. Fig. 6

P.M.

0 3 7 3 0 7 4 4

Gtrs. 1 & 3: w/ Rhy. Fig. 6 (2 times)

D5 F5 A5 F5 D5 A5 F#5

D5 F5 A5 F5 D5 A5 F#5

D5 F5 A5

F5 D5 A5

Gtr. 8

Gtrs. 1 & 3

Free time

F#5

Intro
Free Time

N.C.

Dm

Dm7/C

B \flat

*Gtr. 1

(Rumbling)

5 sec.

mp
w/ fingers
let ring throughout

*Piano arr. for gtr.

Moderately ♩ = 103

B \flat maj7/A B \flat 5

Gm

Gm7/F

Asus4

A

rit.

Slowly ♩ = 61

Gtr. 1 tacet

Dm

Riff A

Dm/C

B \flat maj7

B \flat maj7/A

B \flat maj7

Gtr. 2 (clean)

mp
let ring throughout

Gm

Gm/F

Asus4

A

End Riff A

Gtr. 2: w/ Riff A

Dm Dm/C B♭maj7 B♭maj7/A B♭maj7

Gtr. 3 (dist.)

mf
w/ ambient delay

Gm Gm/F Asus4 A

Verse

Gm C

Gtr. 3 tacet

1. A, our _____ day has come, _____

Gtr. 2 Riff B End Riff B

Gtr. 2: w/ Riff B (3 times)

Gm C

it's drawn _____ in the sky, _____

Gm C

so don't shed a tear now,

Gm C

be thank-ful for the time.

Pre-Chorus

A(b9)

Life would-n't be so pre-cious, dear, if there nev-er was an end.

*Gtrs. 2 & 4 Riff C

End Riff C

*Gtr. 4 (slight dist.), played *mf*.

Chorus

Gtrs. 2 & 4: w/ Riff A

Dm Dm/C Bbmaj7 Bbmaj7/A Bbmaj7

Chil-dren still play in the gar-den,

Gm Gm/F Asus4 A

dance as the sun slips a-way.

Verse

Gtr. 2: w/ Riff B (4 times)

Gm C

2. We stand on the edge now,

Gm

C



Gm

C



Gm

C

**Pre-Chorus**

Gtrs. 2 & 4: w/ Riff C
A(b9)

**Chorus**

Gtrs. 2 & 4: w/ Riff A (2 times)

Dm

Dm/C

B \flat maj7B \flat maj7/AB \flat maj7

Gm

Gm/F

Asus4

A



Dm

Dm/C

B \flat maj7B \flat maj7/AB \flat maj7

Gm

Gm/F

Asus4

A



Interlude

Bb

Bb/A

Gm

Gm/F

D

Gtrs. 2 & 4

Bridge

Gtrs. 2 & 4 tacet

Gm

F/A

Bb

G/B

Gtr. 1

Cm

A/C#

Dm

C/E

Fm

C/E

Fm

D/F#

Gm F/A Bb D

through _____ the plan - ets _____ we fly. _____

15 15 12 11 10 12 | 10 10 10 10 10 | 10 11 12 10 12 12 10 | 10 11 11 11 11 11 11

Guitar Solo

Gtr. 1 tacet
Gtr. 2: w/ Riff B (4 times)

Gm C Gm

Gtr. 3

1 5 (5) 3 5 5 (5) 1 1 1/2 (3) 5 (5)

C Gm

(5) (5) 5 3 3 6 (6) 3 6 3 6 5 (5) 1/2 (5) 1/2 (5) 1 (6) 1 (6) 3 6

C

1 1/2 1 1/2 1 (6) 3 6 3 6 5 1 (5) (5)

Gm C A(b9)

Gtrs. 2 & 4: w/ Riff C

steady gliss. w/ bar

(5) 5 7 8 10 10 (10) 8 10 7 (7) 9 6 (6) 1 3 5 6 8 10 11 8

10 11 (11) 10/13 12 13 11 12 9 10 12 (12) 7 8 10 7 8 11 9 12 10 10 12 13 10 11 14 10 12

Chorus

Gtrs. 2 & 4: w/ Riff A (2 times)

Dm Dm/C Bbmaj7

Chil - dren still play _____ in the gar - den, _____

12 1/2 12 (12) 10 10 (10) 10/13 12 10 10 (10)

Bbmaj7/A Bbmaj7 Gm Gm/F Asus4

dance _____ as the sun _____ slips a - way.

6/10 10/13 11 10 11 (11) 12 10 11 10 10 12 10 11 9 (9) 9/7

A Dm Dm/F

Not _____ e - ven stars _____ last for -

6 7 9 10 8 9 11 10 9 9 8 9 10 9 10 12 13 (13)

B♭maj7 B♭maj7/A B♭maj7 Gm Gm/F

ev - er, _____ cleanse us, _____ ac - id

8va

15 15 15 1 1/2 (15) 15 (15)

Asus4 A

rain. _____

8va *loco*

17 18 15 17 18 15 17 18 15 17 17 17 15 14 17 14 15 17

Outro B♭ B♭/A Gm Gm/F D

Send us home, _____

Gtr. 3

17 17 (17) 17 14 14 (14) 11 12 14 14 (14) 12 15 15 14

Gtrs. 2 & 4 Riff D End Riff D

1 3 3 0 3 3 3 3 0 2 3 2 3 2 0 2 3 2 3 2

Gtrs. 2 & 4: w/ Riff D (2 times)

B \flat B \flat /A Gm Gm/F D

send us home, _____

Gtr. 3

1 17 (17) (17) 12/14 15 14 15 16 15 14 15 14 17 18 17

8va

B \flat B \flat /A Gm Gm/F D

send us home, _____

loco

1 17 (17) (17) 14 15 14 11 12 11 7 8 7 2 3 2

B \flat B \flat /A Gm Gm/F D

send us home, _____

Gtr. 3

3 3 3 3/5 (5) 2

Gtrs. 2 & 4

1 3 3 0 3 3 3 3 3 3 3 1 3 2 4

(Storm noises)

64 sec.

(Storm noises)

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

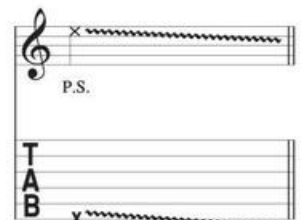
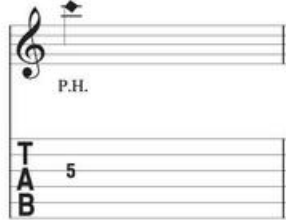
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

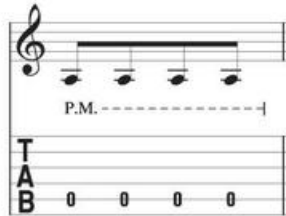


MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

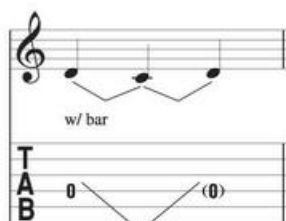


ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

	(<i>accent</i>)	<ul style="list-style-type: none"> Accentuate note (play it louder). 	Rhy. Fig.	<ul style="list-style-type: none"> Label used to recall a recurring accompaniment pattern (usually chordal).
	(<i>accent</i>)	<ul style="list-style-type: none"> Accentuate note with great intensity. 	Riff	<ul style="list-style-type: none"> Label used to recall composed, melodic lines (usually single notes) which recur.
	(<i>staccato</i>)	<ul style="list-style-type: none"> Play the note short. 	Fill	<ul style="list-style-type: none"> Label used to identify a brief melodic figure which is to be inserted into the arrangement.
		<ul style="list-style-type: none"> Downstroke 	Rhy. Fill	<ul style="list-style-type: none"> A chordal version of a Fill.
		<ul style="list-style-type: none"> Upstroke 	tacet	<ul style="list-style-type: none"> Instrument is silent (drops out).
<i>D.S. al Coda</i>		<ul style="list-style-type: none"> Go back to the sign (§), then play until the measure marked "<i>To Coda</i>," then skip to the section labelled "<i>Coda</i>." 		<ul style="list-style-type: none"> Repeat measures between signs.
<i>D.C. al Fine</i>		<ul style="list-style-type: none"> Go back to the beginning of the song and play until the measure marked "<i>Fine</i>" (end). 		<ul style="list-style-type: none"> When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

SHEPHERD OF FIRE † HAIL TO THE KING † DOING TIME † THIS MEANS WAR
REQUIEM † CRIMSON DAY † HERETIC † COMING HOME † PLANETS † ACID RAIN



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